Art Gallery of Ontario

THE GALLERY

VOLUME 4 NUMBER 8 OCTOBER 1982 A PUBLICATION OF THE ART GALLERY OF ONTARIO

Largest Exhibit to Date of Works by Noel Harding

by David Burnett

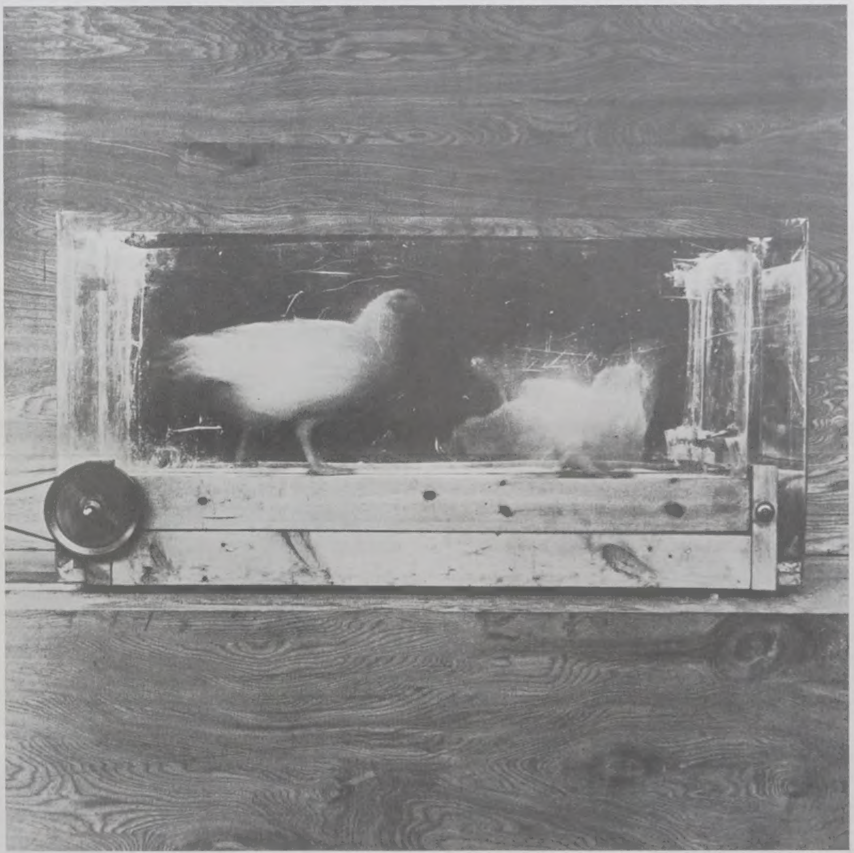
The exhibition of Noel Harding's work to be seen in the Art Gallery of Ontario's Gallery of Contemporary Art between October 2, and November 7, will bring together, for the first time, a substantial grouping of his work. The exhibition ranges in scope from videotape works of the early 1970s to a new installation work shown here for the first time. Harding began to make video works in 1971. Starting with single-channel black-and-white tapes, he moved over the next five years to multichannel works and then to installations combining video, slides, and film. The *Space for a Corridor Against a Door*, a site-specific work made for the Art Gallery of Ontario in 1976, led two years later to the most complex of these presentations, *Once Upon an Idea of Two*, which involves the spectator directly through "live" video. Concurrent with the exhibition at the Gallery, Noel Harding will be showing a new work at the Ydessa Gallery from October 16 to November 13.

Although Harding has continued to make videotapes, the emphasis of his work over the past four years has been on large-scale installations. These have involved a wide array of materials, including electric motors, pulley systems, plants, birds, and fish. The generation of movement in previous works came principally from the illusionism of film and video. Now it exists in the actual movement of animals and objects. Furthermore, installations like *Enclosure for Conventional Habit* and *Scenic Events on a Path of Upheaval*, both made in 1980, are complex not only in the variety of their components but also in their dependence on the cooperation of many individuals. The technical, creative, and organizational capacities of many people are involved in the process that results in the peculiar unity that is the work. It is a process that denies the privacy and the illusionism of art-making. And just as the separate experiences of these people are subsumed in Harding's creative direction, so the works are combinations of distinct fragments co-opted into an ordered system.

Organization is dependent on systems of routine. The dynamics in the latest works engage the natural movements of birds and fish and plants with the constructed mechanical movements of trolleys and pulleys and the harnessed impulses of electricity. But like all systems of organization these works are open to unpredictable and arbitrary change. They are not, as has been said, self-supporting; they are, for instance, dependent on external circumstances, whether those are the continuity of an electrical power supply or the support of cultural and administrative systems.

The exhibition *Noel Harding* will be accompanied by a catalogue, publication of which will take place after the opening of the exhibition so that installation photographs of the works can be included.

David Burnett is Curator of Contemporary Canadian Art.



Noel Harding (Canadian, 1945-), *Enclosure for Conventional Habit*, 1980; movement sculpture, live chickens, tree, belt, pulleys, cables, objects, continuous. Photo by Arnaud Maggs, Toronto.

A Survey of Photographs by Bill Brandt

by Maia-Mari Sutnik

The American photographer Walker Evans once remarked that in Bill Brandt's work "instantaneous precision is only the beginning of its quality; it proceeds to a lot more; surgical detachment, wit, theatre...." Many of these qualities are apparent in the exhibition *Photographs by Bill Brandt*, a survey of Brandt's remarkable imagery from 1929 to 1976. On view from October 23 to December 5, the exhibition will be in the Margaret Eaton Gallery.

Widely recognized as an artist of singular importance, Bill Brandt is among the handful of photographers who have truly changed our comprehension of the medium. His work has defined an extraordinary visionary range – from his incisive social documentation during the 1930s in England, his reportage of the conditions during World War II, the revival of romantic landscape themes during the 1940s, to portraits that continue to be of central interest, and his highly acclaimed exploration of the nude.

Bill Brandt was born in London in 1904, and still lives and works in his native city. His first ambition to become an architect was prevented by ill health, and in 1928 he decided to become a portrait photographer. An introduction to the American painter and photographer Man Ray led to an apprenticeship with Ray in Paris. Although this involvement was brief, Brandt said years later, "Man Ray had a new way of looking at the world. He saw things differently. This gave me a new excitement about photography and about the world as well." In Paris Brandt discovered his main sources and future influences: the painters and poets who led the Surrealist movement; the experimental films of Luis Buñuel and Salvador Dali; and within the photographic medium, the work of Eugène Atget, a dedicated documentarian who had died in 1927, but whose photographs had been discovered by Man Ray and Bernice Abbott. In Atget's work the juxtapositions, the tilting ground-plane, and the dramatic use of space were aspects later to emerge in Brandt's photography. During the same time he met photographers André Kertész, Henri Cartier-Bresson, and Brassaï. Their work, which shared many artistic affinities, was published in the same magazines. Brandt's contact with the radical dissonance of Surrealism and its preoccupation with the subconscious left a strong and lasting impression that channelled his work in the direction of the theatrical, achieving a trans-

Bill Brandt (British, 1904-), *Francis Bacon Walking on Primrose Hill, London*, 1963; gelatin silver print, 34.3 x 29.2 cm. Collection Victoria and Albert Museum.

fixed, dreamlike quality.

In 1931 Brandt returned to England, where he worked as a photojournalist when illustrated magazines flourished in the 1930s. While on assignments, he independently took to recording the social contrasts that dominated the British way of life – lavish mansions, social gatherings, slums, and the industrial north. Brandt's photographs found a publisher, and *The English at Home* appeared in 1936. In the following years he distinguished himself with a second book, *A Night in London* (1938), and an exhibition in Paris. With recently available flash equipment, Brandt undertook new areas of social documentation: photographs of a moonlit London during a blackout in 1939 and, for the Home Office, a survey of the underground bomb shelters. These images of a strange and eerie subterranean life were published by *Lilliput*, together with Henry Moore's shelter drawings, in 1942. After a decade of social realism, Brandt's enthusiasm turned to the British landscape, portraiture, and to the investigation of his creative fantasies. His poetic landscape scenes offer visual equivalents to literary landmarks by a number of British writers associated with the locations. Many of these images are the harbingers of his later studies of the nude in open spaces. Of Brandt's many portraits of artists and writers, included in the exhibition are: *Dylan Thomas* (1941), *Francis Bacon* (1963), and the close-up studies of the eyes of *Arp* (1960), *Dubuffet* (1960), and *Tapies* (1964).

In 1946 Brandt began a radical reevaluation of the nude. Impressed by Orson Welles' film *Citizen Kane*, which explored new spatial concepts, Brandt began to experiment with perspective. Aided by an old camera with a wide-angle lens focussed on infinity, pinhole aperture, hypersensitive film, and variable long exposures, his nudes placed in interiors become completely dislocated from our normal understanding of time and space elements, as limbs, feet, and hands appear to stretch, curve, or float towards the viewer. This intensive investigation culminated into the classic *Perspective of Nudes* published in 1961. Brandt continued to explore distortions by later placing the model on deserted beaches and rocky cliffs, and by closing in on the forms to convey a purer sense of abstraction. In recent years Brandt has intensified his prints by using harder paper and emphasizing large-scale contrasts, to allow the chiaroscuro effect to bring out the prevailing circumstance in each image.

Bill Brandt has forcefully demonstrated that the photograph can combine social observation and poetic interpretation, and his successful fusion of the two attests to his achievement. This exhibition of 80 photographs is drawn from the collection of the Victoria and Albert Museum, London, and circulated by the International Exhibitions Foundation.

Maia-Mari Sutnik, is Coordinator of Photographic Services at the Gallery.

PRINTMAKERS '82

Arnold Shives, *River of Ice, Kluane*, 1982

October 7–December 5

A selection of outstanding prints
by leading printmakers and workshops
chosen from across Canada.
Included are lithographs, woodcuts, etchings,
and serigraphs,
all for rent or purchase.

Sponsored by The McLean Foundation and
The Partners of Clarkson Gordon

ART RENTAL SERVICE

A project of the Volunteer Committee

Robert Young (Canadian, 1938-), *Dream of Dionysus*, 1981; screenprint 35/71, 35.3 x 35.5 cm.

Artists Across Canada in Printmakers '82

On October 7, following a year's intensive preparation by the Volunteers of the Art Rental Committee, *Printmakers '82* will open in the Art Rental Exhibition Gallery.

This exhibition of 125 original prints represents recent work by 73 Canadian artists from across the country. Viewers and collectors have a unique opportunity to see the important trends taking place in Canadian printmaking today. All works will be available for rent or purchase.

The Art Rental Exhibition Committee, in close collaboration with Dr. David Burnett, Curator of Canadian Contemporary Art, and Marie Fleming, Associate Curator of Contemporary Art, drew up a comprehensive list of printmakers across Canada. Each printmaker was sent an invitation to participate in *Printmakers '82* with two of their most recent prints. The response was overwhelming and many prints were pulled specifically for this two-month exhibition.

The selection includes prints by such well-known artists as Derek Besant, Toni Onley, and Réné Derouin. Newer talent, such as that of David Thauberger from Regina, Edmonton's Janet Cardiff, and Ted Rettig from Toronto, is also well represented.

Printmakers '82 is sponsored by The McLean Foundation and The Partners of Clarkson Gordon. An illustrated catalogue is available. The exhibition covers a broad range of techniques, including lithography, etching, and screenprinting, and the catalogue contains a complete glossary of terms pertaining to the print medium.

Eve Baxter in her catalogue essay explains the purpose of the exhibition: "What we hope to achieve is a more complete understanding of the accomplishments and talent of our Canadian print artists."

With assistance from gallery staff, the Art Rental Service Committee has arranged a stimulating program of events to support the exhibition. During November in The Jackman Hall, four film programs will be shown. Other activities include Art & Apéritif, Art in the Morning, Special Dinners, and public tours of *Printmakers '82*. There will also be an evening panel discussion entitled "Survival of the Original Print as an Artistic Medium," which will be held in The Jackman Hall. Please check the Events section of the Gallery for times and dates.

The exhibition continues through December 5, 1982.

D. C. Umholtz (Canadian, 1943-), *Sointula*, 1982; woodcut, ed. 12/20, 76.0 x 56.0 cm (paper size).

THE GALLERY
VOLUME 4 NUMBER 8 OCTOBER 1982

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THE GALLERY is published ten times a year by the Art Gallery of Ontario, 317 Dundas Street West, Toronto, M5T 1G4 Telephone: (416) 977-0414

Photo credits: All pictures in THE GALLERY by the Photographic Services Department of the Art Gallery of Ontario unless otherwise designated.

ISSN-0709-8413

Frans Masereel in Toronto Collections

by Marta H. Hurdalek

The exhibition *Tribute: Frans Masereel*, organized by the Art Gallery of Windsor, will be on view in Gallery E from October 2 through December 12, 1982.

The exhibition surveys Masereel's *oeuvre* from 1913 to 1971, with emphasis on the decade of the 1920s. A selection of 76 works, mainly black-and-white woodcuts, watercolours, and several oil paintings, is on loan from Clara and Walter Engel and Charles and Rose Tabachnick of Toronto. A display of rare publications illustrated by the artist, such as the handsome *La Ville* (1925), complements the Toronto showing.

Belgian-born artist Masereel (1889-1972) is not well known in North America. Masereel exhibited extensively throughout Europe, and many of his story albums were well received as far afield as the Soviet Union and China. The memorial exhibition *Human Expressions*, presented in 1972 by the Walter Engel Gallery, was a debut for Masereel in Toronto. As an art critic in the early 1940s in Bogotá, Columbia, Mr. Engel had published several articles about the artist, and he has contributed an essay to this exhibition's catalogue.

Masereel spent most of his creative years in France, mainly in Paris, except for a few years after 1916 when he became involved in the International Pacifist Movement in Switzerland. There he contributed powerful drawings and woodcuts to the periodical *La Feuille*. Masereel became acquainted with a number of prominent personalities of the literary world, such as Rainer Maria Rilke, Hermann Hesse, Bertolt Brecht, and Lunacharsky, as well as Romain Rolland and Stephen Zweig, who were the artist's lifelong friends. Inclusion of Masereel's work in the exhibition *Paris-Berlin*, organized in 1978 by the Centre Georges Pompidou in Paris, acknowledged the artist's lasting contribution to both the French and German cultures.

In Masereel's provocative images, the viewer is struck by the French *bon vivant* attitude toward life, influenced by a powerful Germanic Expressionist vision. His constant rebellion against the inhumanity of man and his criticism of injustice and adverse social conditions put Masereel in kinship with such German artists as Käthe Kollwitz and George Grosz; but Masereel's broader scope and less caricatured and less pessimistic images make his work a unique artistic experience.

In the 1930s the Nazis classified Masereel's work as degenerate, banning it in Germany. In 1940 in France, his *atelier* in Equihen was completely destroyed. However, in 1950 Masereel received the Venice Biennale International Prize for his contribution to the graphic arts. More honours followed, among them a 1965 comprehensive retrospective organized in Nice under the official patronage of André Malraux, then the French Minister of Cultural Affairs.

The exhibition catalogue, *Tribute: Frans Masereel*, received a design award from the Association of Ontario Art Galleries in 1981. A film on Masereel, provided courtesy of the Embassy of Belgium in Ottawa, will be screened during the exhibition. Please see the Events section of this issue for details.

Marta H. Hurdalek is Assistant Curator of Old Master Art.

The Edward P. Taylor Audio-Visual Centre is pleased to announce that it is again open *four* days a week: Tuesday, Wednesday, and Friday 11:00 am — 5:00 pm and Thursday 11:00 am — 8:30 pm.

Frans Masereel (Belgian, 1889-1972), *Défilé au Bar*, 1924; watercolour, 69.0 x 51.5 cm. Tabachnick Collection. Photo courtesy VIDA/Saltmarche, Toronto.

Gallery Shows First Major Blake Exhibition in Canada

The first major loan exhibition of works by William Blake to be seen in Canada opens on December 4, 1982, at the Art Gallery of Ontario, Sam and Ayala Zacks Wing.

William Blake: His Art and Times is perhaps the most important exhibition of the works of Blake to occur in North America, and places the great graphic artist in his contemporary context. The exhibition, which draws on all major Blake holdings in North America, with indispensable additions from The Tate Gallery and the British Museum, will give Canadian audiences a first opportunity to view in depth the work of the great British visionary artist. It is unlikely that another exhibition of this size and importance will be attempted in our lifetime.

The distinguished Blake scholar David Bindman organized the exhibition and wrote the accompanying catalogue. Coordinators are Katharine Lochnan, Curator of Prints and Drawings at the Art Gallery of Ontario, who devised the concept for the exhibition with Dr. Bindman, and Patrick J. Noon, Curator of Prints and Drawings, Yale Center for British Art. The exhibition first opened September 15 at Yale where it continues through November 14.

William Blake (1757-1827) was a brilliant, original talent, known as widely in literary circles for his poetry as in artistic circles for his dramatic temperas, coloured engravings, and book illustrations. The exhibition explores his achievement in all media, and includes 250 temperas, watercolours, and engravings, and an outstanding group of illustrated books from the collection of Paul Mellon. A selection of works by Blake's contemporaries is included.

Among the temperas and watercolours are 20 of the famous illustrations made for the Bible, commissioned by Thomas Butts, including four of the extraordinary interpretations from the *Book of Revelations: The Angel of Revelation, The Number of the Beast is 666, The Great Red Dragon and Woman Clothed with Sun,* and *The Great Red Dragon and the Beast from the Sea.* There are 26 watercolours illustrating the poetry of Milton, Gray, Young, and Dante.

No area of Blake's prodigious activity is neglected. An important group of his rare illuminated books, which he wrote, designed, printed, and coloured by hand, will be on view.

William Blake (British, 1757-1827), *The Simoniac Pope,* illustration to Dante's *Divine Comedy (Inferno),* 1824-27; watercolour with pen and pencil, 52.7 x 36.8 cm. The Trustees of The Tate Gallery, London.

Special Admission for Members

Due to the delicate nature of the works and the need for stringent conservation measures, it will not be possible for more than 350 people to be in the Blake exhibition at any one time. This makes a Members' preview, which would attract a considerable number of Members, impractical. However, Members will have unlimited free admission throughout the exhibition.

William Blake: His Art and Times is sponsored by Brascan Limited.

Special Sunday Concert Series Begins in October

This month the Royal Conservatory of Music, University of Toronto, joins with the Art Gallery of Ontario to launch a Sunday Concert Series at the Gallery, highlighting performers from Canada's national school of music. Among the gifted musicians participating will be the distinguished faculty of the Royal Conservatory, wind and string ensembles from its Orchestral Training Program, the Royal Conservatory Chamber Choir, and participants in the Special Course for Gifted Students. Eight concerts will be presented monthly until May in the Gallery's Walker Court.

Two members of the Royal Conservatory's teaching faculty will open the series on October 10. James Anagnoson and Leslie Kinton are known to concert-goers as the Anagnoson & Kinton Duo and are noted not only for their considerable talent, but also for their sense of humour.

A wind ensemble from the Orchestral Training Program (OTP) will perform in the second program November 14, under the leadership of Ezra Schabas, Principal of the Royal Conservatory of Music. The OTP consists of 40 young Canadian musicians who study, for one year, under the world's finest conductors and coaches. Many OTP graduates now perform in Canadian orchestras, including one recently appointed to The Toronto Symphony. The Eclectic Brass, a brass quintet scheduled to perform in the Sunday Concert Series on April 10, 1983, are former participants in the Orchestral Training Program.

On December 19, The Royal Conservatory Chamber Choir, conducted by Denise Narcisse-Mair, will present a Christmas program designed to complement the Gallery's *William Blake: His Art and Times* exhibition (showing December 4, 1982 to February 6, 1983). For the first concert in the New Year, January 16, 1983, the choir will sing a lively selection of madrigals.

Complete program details of each concert will be carried in *The Gallery.* The Sunday Concert Series has been organized for the Gallery by the Royal Conservatory of Music and is made possible through the generous support of Gannett Foundation, Inc.

Lectures in Memory of Philip G. McCready

To honour the memory of the late Reverend Philip G. McCready, a group of his friends endowed the Philip G. McCready Annual Memorial Lecture on Canadian Art at the Gallery. The first lecture in the series will take place on Monday, November 1.

Mr. McCready was born and educated in Montreal. He financed his education through the purchase and sale of antiquarian books, a pursuit that eventually led to an appreciation of fine art. In 1952 he was posted to Metropolitan United Church, Toronto. When his son, Allan, established a framing gallery, it was logical to Philip McCready that the scope of the business be enlarged to include the sale of Canadian art. As the business grew, Reverend McCready left the ministry and joined his son in partnership.

The first few lectures in the series will reflect Mr. McCready's keen interest in Canadian artists of the 19th and early 20th centuries, with particular emphasis on the Group of Seven and their contemporaries.

Peter Gale, Senior Education Officer at the Gallery stated, "The program will be unique. Each speaker will be an authority in his or her field and the papers presented will not only be original but will make a major contribution to the study of Canadian art."

The November 1 lecture on Tom Thomson and his connection with the Group of Seven will be given by Dennis Reid, prominent Canadian art historian and Curator of Canadian Historical Art at the Art Gallery of Ontario. It will be held in the Activity Centre of the Gallery at 8:00 pm. Admission is free.

Jean Simeon Chardin (French, 1699-1779)
Jar of Apricots, also called *A Dessert* 1758
Oil on canvas, 57.2 x 50.8 cm
Collection of the Art Gallery of Ontario

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EVENTS

Exhibitions

F. H. Varley: A Centennial Exhibition
Sam and Ayala Zacks Wing
through Nov. 14
The exhibition of about 175 paintings, drawings, and watercolours, is the first major showing of the work of F. H. Varley since 1954. Organized by the artist's grandson, Christopher Varley, Head Curator of The Edmonton Art Gallery, in honour of the centenary of the artist's birth. Made possible by The National Museums of Canada and Canada Development Corporation.

Noel Harding
Gallery of Contemporary Art
October 2 through November 7
The exhibition will consist of six installation pieces, and a program of videotape works made by the artist during the past ten years. One new installation piece will be created specifically for this show. Organized by the Art Gallery of Ontario.

Cy Twombly: Works on Paper 1954-1976
Margaret Eaton Gallery
through October 17
An exhibition of about 33 works on paper, many in mixed media, covering this American artist's career from 1954 through 1976. Organized by the Newport Harbor Art Museum, California.

Photographs by Bill Brandt: 1929-1976
Margaret Eaton Gallery
October 23 through December 5
An exhibition of 80 photographs by Bill Brandt, widely recognized as one of the 20th-century masters of photography. Shows the major preoccupations of his career in the past 45 years and explores Surrealism through photographic distortions, perspective, and contrasts of tonal qualities with commonplace images. Organized by the Victoria and Albert Museum, and circulated by the International Exhibitions Foundation.

Tribute: Frans Masereel
Gallery E
October 2-December 12
Twenty-one paintings and 55 graphic works by the Belgian-born artist who spent virtually all of his working life in France make up this exhibition drawn from the collections of Walter and Clara Engel and Charles and Rose Tabachnick of Toronto. Organized by the Art Gallery of Windsor.

Printmakers '82
Art Rental Exhibition Gallery
October 7-December 5
An important exhibition of 125 original prints by 73 Canadian artists selected from across Canada. These original prints, which include woodcuts, etchings, screenprints, and lithographs, offer a unique survey of printmaking in Canada today. Organized by the Art Rental Exhibition Committee. Sponsored by The McLean Foundation and The Partners of Clarkson Gordon.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J. S. McLean Galleries
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Gallery
Selection from the Permanent Collection and loans.

F. H. Varley (Canadian, 1881-1969), *Self-portrait*, 1919; oil on canvas, 61.0 x 50.8 cm. National Gallery of Canada. A major retrospective, *F. H. Varley: A Centennial Exhibition*, organized by The Edmonton Art Gallery and sponsored by the National Museums of Canada and Canada Development Corporation, continues until November 14 in the Sam and Ayala Zacks Wing.

Walter Trier Gallery
through October 17
Recent acquisitions from the Trier-Fodor Collection

October 23-December 5
17th-century Florentine Baroque bronzes from the collection of Margaret and Ian Ross
(new acquisition).

Extension Services

The following exhibitions will be circulated by the Art Gallery of Ontario during the month of October, 1982. Dates are subject to change.

Max Beckmann: Gesichter Portfolio
The Gallery/Stratford, Stratford
October 15-November 14

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
Thunder Bay National Exhibition Centre, Thunder Bay
October 22-November 14

Cape Dorset Engravings
Glendon Art Gallery, Toronto
October 7-31

Pop Art
Rodman Hall Arts Centre, St. Catharines
October 8-24

Lupe Rodriguez: Works on Paper
Aurora Public Library, Aurora
October 7-31

Sight & Insight: Portraits from the Canadian Historical Collection of the Art Gallery of Ontario
Laurentian University Museum & Arts Centre, Sudbury
October 6-31

Talks and Tours

Gallery Talks are free with admission and are given regularly. Contact the Information Desk for topics.

Tuesday through Friday, 12:15 pm
Short talks by Gallery docents feature artists in the collection.

Tuesday through Friday, 2:00 pm
(Please note new time.)
Gallery docents give longer talks on temporary exhibitions or on aspects of the collection.

Sunday, 2:00 pm
Talk of the Week – Gallery staff give major talks in the galleries on topics related to the collection or temporary exhibitions.

Special Exhibitions
Staff will tour *F. H. Varley: A Centennial Exhibition* on Wednesday, October 13 at 5:30 pm.
Group tours available, contact the Education Scheduling Office at 977-0414, ext. 200.

Lectures

The Evolution of English Art
Thursday Morning Lectures
In anticipation of the great Blake exhibition, this series will survey the development of English art from the Renaissance to the 20th century, and will feature many artists in the collection. Held in The Jackman Hall on the following Thursday mornings at 10:30 am:

October 21	Holbein to Hogarth
October 28	Reynolds and Gainsborough
November 4	Blake, Turner, and Constable
November 11	The Pre-Raphaelites
November 18	Early Modernists to Henry Moore

Series tickets: $10.00 for Members, students, seniors; $15.00 for non-Members. To order tickets send a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario, c/o The Scheduling Office, Education Services. See box on p. 6.

The Philip G. McCready Annual Memorial Lecture on Canadian Art
Tom Thomson and the Group of Seven
Dennis Reid, Curator of Canadian Historical Art,
Art Gallery of Ontario
The Activity Centre
Monday, November 1, 8:00 pm
Mr. Reid will give the first annual lecture in memory of Philip G. McCready (see story, p. 4). Free with admission; however, tickets are necessary and are available at the Information Desk. Out-of-town residents should send a stamped, self-addressed envelope to the Art Gallery of Ontario, c/o The Scheduling Office, Education Services. See box on p. 6.

Courses

The Art of William Blake
The Jackman Hall
November 24-December 8,
Wednesdays 1:30-3:30 pm
OR
November 25-December 9,
Thursdays 6:30-8:30 pm
This three-week course is designed to complement the major exhibition *William Blake: His Art and Times*. The two-hour illustrated lectures will provide an introduction to some of the

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most interesting aspects of Blake's career, among them his artistic training and development, his unique technical experiments, and the visionary experiences that profoundly affected the direction of his work.

The course will be given by Francis Broun, M.F.A. Course fee: Members, students, senior citizens $10.00; non-Members $15.00. To order tickets send a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario, c/o The Scheduling Office, Education Services. See box on this page. Clearly indicate Wednesday afternoon or Thursday evening series. Demand for this course will be high, so please enroll early.

Concerts

Sunday Concert Series
Walker Court
October 10, 3:00 pm
This piano duo concert will feature the noted Canadian pianists James Anagnoson and Leslie Kinton, who are on the faculty of the Royal Conservatory of Music. The program includes: Lutoslawski's *Variations on a Theme by Paganini;* Gallant's *Trois Mouvements Canadiens;* Gottschalk's *Orfa, The Banana Tree;* and Rachmaninoff's *Suite for Two Pianos.*

This is the first in a series of eight concerts to be presented monthly by the Gallery in conjunction with the Royal Conservatory of Music, University of Toronto. The series is sponsored by Gannett Foundation, Inc.

Concert pianos courtesy of Yamaha Canada Ltd.

Hands On

A new installation opens October 24 and runs until January 30, 1983. The hours of operation are 1:00-4:00 pm each Sunday afternoon. Children aged 4-12 are welcome with an adult.

Films

Frans Masereel
Thursday, October 7 — 12:30 pm
To complement the *Tribute: Frans Masereel* exhibition, a film produced on the occasion of the artist's 80th birthday in 1969 will be shown in The Jackman Hall. Entrance is free with admission to the Gallery. The film is courtesy of the Embassy of Belgium in Ottawa. (Dutch with English subtitles). *49 min., black & white.*

HOW TO ORDER

To order tickets, place reservations, register for courses, or request information, please follow the instructions in the Events listing and the following procedure.

1. Write to the *department specified in the Events listing*, Art Gallery of Ontario, 317 Dundas Street West, Toronto M5T 1G4.
2. Specify the name of the event, the date, and number of tickets requested, or ask for further information.
3. Indicate your name, address (including city and code), and telephone numbers.
4. For ticket orders send a stamped, self-addressed envelope.
5. Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Beginning October 10 the Sunday Concert Series will be presented monthly until May in the Gallery's Walker Court. The series has been organized for the Gallery by the Royal Conservatory of Music and is sponsored by Gannett Foundation, Inc.

Recent Acquisitions
Recent acquisitions to the film collection of the Edward P. Taylor Audio-Visual Centre will be shown in The Jackman Hall. Entrance is free with admission to the Gallery. Note: two of the films exceed one hour.

Ballet Mécanique
Friday, October 1 — 12:30 pm
Directed by Fernand Léger, this film often cited as the first film on art. *14 min., silent, black & white*

Un Chien Andalou
Considered to be the most successful of all the purely Surrealist films, the work is by Luis Buñuel and Salvador Dali. *16 min., black & white*

Dreams That Money Can Buy
Friday, October 8 — 12:30 pm
A film directed by Hans Richter in collaboration with Max Ernst, Fernand Léger, Man Ray, Marcel Duchamp, Alexander Calder, and David Diamond. *80 min., coloured*

Jackson Pollock
Friday, October 15 — 12:30 pm
The film shows the artist at work. *10 min., coloured*

Pull My Daisy
This exercise in spontaneous cinema by Robert Frank and Alfred Leslie is a free adaptation of Jack Kerouac's play *The Beat Generation. 29 min., black & white*

Pierre Mercure
Friday, October 22 — 12:30 pm
A film by Charles Gagnon and dedicated to the Canadian composer Pierre Mercure. *34 min., coloured*

Pablo Picasso: The Legacy of a Genius
Friday, October 29 — 12:30 pm
The film explores the breadth of the artist's achievements through the insights and speculations of artists, historians, critics, and witnesses to his career. *90 min., coloured*

Art Tours

Melanesian Adventure
February 27 – March 18, 1983
A Sea-Going Search for Primitive Art and Artifacts
Flying halfway around the world, with an overnight in exciting San Francisco, we meet the world's most modern expedition ship *M.S. World Discoverer* in Cairns, Australia. Cruising through the Great Barrier Reef we head towards Papua New Guinea (Port Moresby, Entrecasteaux and Trobriand Islands, Sepik River, Angoram, Madang), rediscovering the ancient rites and rituals, traditional native art, artifacts and culture of one of the world's most interesting island groups.

The varied cultures of Melanesia distinguish themselves in their highly developed art skills – wood carvings, masks, and ancestral figures. Unbelievable photographic opportunities! Renowned resource persons will accompany us. Brochure available upon request from the Volunteer Office.

Washington D.C.
November 4-7, 1982
Wonderful Washington – in crisp November!
One of the highlights of this four-day trip will be a visit to the retrospective exhibition of the work of American sculptor David Smith, which will just have opened at the Hirshhorn Museum. We will also tour the Phillips Collection, the White House, and visit boutiques and galleries in Georgetown and Alexandria. Brochure available upon request from the Volunteer Office.

Italy
March 15-31, 1983
Come Along the Road to Venice and Florence!
Enjoy the peerless art of Italy, old and new; savour the food and wine, *tipico* and *alta cucina*, and see spring unfold in the lush countryside of northern Italy.

New York
Early March, 1983
Join us on a long weekend, midwinter fling in New York City and see *The Vatican Collections: the Papacy and Art.* Visit the Cooper-Hewitt Museum to see the most important collection of the decorative arts in the United States, and feel the tropical warmth of the Crystal Palace Conservatory at the New York Botanical Gardens.

Bavaria
October 11-25, 1983
The Romantic Road
Würzburg, Bamberg, Nürnberg, Munich.

Yorkshire and Durham
Late May, 1983
A ten-day tour of outstanding country houses.

Looking Ahead! Quebec City in June, 1983; North Carolina featuring Winston-Salem and Raleigh for five days in September, 1983; Sri Lanka for 17 days in February, 1984; cruise the coasts of Yugoslavia and Italy aboard the *Sea Cloud*, May, 1984 for 14 days; Ireland for ten days in May, 1984;

Mirror Mirror
on the Wall . . .

In your purse or pocket . . .
an Art Deco or comic character.

ART·CART

A project of the Junior Committee

MELANESIAN
ADVENTURE

A Sea-Going Search
for Primitive
Art and Artifacts

February 27-March 18, 1983

A project of the Volunteer Committee

Japan and Korea for 17 days in October, 1984. Availability of brochures to be announced.

Gallery Hopping

Buffalo in October
Wednesday, October 20
Enjoy a one-day outing featuring the Adolph Gottlieb Retrospective and the permanent collection at the famous Albright-Knox Art Gallery in Buffalo. Lunch at the gallery. Departure by bus from the St. Clair station (Pleasant Blvd. entrance) at 8:30 am sharp and return by 5:30 pm. Tickets are $28.00 and may be ordered from the Volunteer Office by following the instructions on page 6. A Member may buy up to four tickets.

Gallery Hopping Goes Back to Sotheby's
Thursday, October 28
Repeat of a sell-out – a special preview of Sotheby's famous Fall Canadian Art Auction before it opens for public viewing. Jeffrey Joyner, expert on Canadian art, tells all! He will review past events in the auction world, discuss today's market, and answer questions from the floor. Viewing begins at 7:30 pm and refreshments will be served.

Sotheby's Toronto is at 156 Front Street West just west of University Avenue (Union Station subway stop). Tickets are $5.00 each and may be ordered from the Volunteer Office by following the instructions on page 6. A Member may buy up to four tickets.

Members' Activities

Art & Apéritif
Join us each Thursday at the Membership Desk in the Lobby for a talk or tour at 5:30 pm followed by an informal get-together with fellow Members and your tour guide in the licensed Members' Lounge. No reservation is necessary. For the tour subject, please call the Information Desk on the day of the tour.

Printmakers '82 Tour
Thursday, October 28, 5:30 pm
Art & Apéritif will present a tour of *Printmakers '82* organized by the Art Rental Service. Printmakers from across Canada have been invited to show in this collection of 125 works.

Art in the Morning
Wednesday, October 20
F. H. Varley: A Centennial Exhibition
Morning coffee will be served in the Members' Lounge followed by a tour of the F. H. Varley exhibition, the most extensive retrospective ever mounted of the work by this member of the Group of Seven. Coffee at 9:30 am. Guided tour of the exhibition at 10:00 am. Tickets are $3.00.

Wednesday, November 17
Printmakers '82
Enjoy coffee in the Members' Lounge at 9:30 am followed by a special tour of the Art Rental Service exhibition *Printmakers '82*. This selection of outstanding prints has been chosen from leading printmakers and workshops from across Canada.

Special Evenings for Members
Dessert and Coffee
Wednesday, October 13
Our evening begins at 7:00 pm with a special tour of *F. H. Varley: A Centennial Exhibition* marking the 100th anniversary of the artist's birth. Afterwards enjoy coffee and a delicious dessert in the Members' Lounge at 8:00 pm. Tickets are $8.00.

Dinner Tour
Wednesday, October 20
David Wistow, Education Officer, will discuss and tour the 175 works on canvas and paper of *F. H. Varley: A Centennial Exhibition.* Join us first for dinner in The Restaurant at 6:00 pm. Tour at 8:00 pm. Tickets are $20.00.

Wine and Cheese
Wednesday, November 10
Maia-Mari Sutnik, Coordinator of Photographic Services, will tour the exhibition *Photographs by Bill Brandt: 1929-1976* consisting of 80 photographs by this 20th-century master of photography. Tour at 7:00 pm; wine and cheese at 8:00 pm. Tickets are $8.00.

Printmakers '82
Wednesday, November 17
Following dinner in The Restaurant, Members and their guests are presented with a special opportunity to observe the complex process of the many different media of printmaking. In conjunction with the Art Rental Service exhibition *Printmakers '82*, Moira Clark, artist, will demonstrate each area of printmaking. We will then tour the exhibition *Printmakers '82*, consisting of 125 original prints representing the work from seven print workshops (25 artists) and 48 individual artists selected from across Canada. Dinner at 6:00 pm and Tour at 7:30 pm. Tickets $20.00 each.

Panel Discussion
The Jackman Hall
Thursday, October 14, 7:00 pm

Wednesday morning tours for Members take place after coffee is served followed by a guided tour of major new exhibitions.

A panel discussion held in connection with the *Printmakers '82* exhibition, is entitled "Survival of the Original Print as an Artistic Medium" and will be moderated by Eve Baxter. Tickets are $2.50.

Tickets for Members' Activities may be ordered from the Volunteer Office by following the instructions on page 6. A Member may buy up to four tickets.

The Grange Fall Luncheon/Lecture Series
The Grange, one of the earliest Georgian brick homes erected in the town of York, is holding a lecture series on the lifestyle of "the privileged few." The lectures will begin at 12:00 noon and will be followed by an informal luncheon presented by the Grange Volunteer Committee.

Wednesday, October 6
Clothing and Accessories of the Early Nineteenth Century.

Wednesday, November 3
Restoration of The Grange

Wednesday, December 1
Christmas Traditions

Tickets are $7.00 for each lecture/luncheon and may be ordered from The Grange by following the instructions on page 6.

The Grange

Services
A presentation "Introduction to a Gentleman's House" is featured daily in the Music Room.

Adult tours may be arranged by calling The Grange office at 977-0414, ext. 237 before noon. School tours may be arranged c/o The Scheduling Office, Education Services. See box on p. 6.

Exhibitions
The Grange Through the Eyes of the Artist in the Music Room.

Wanted: Volunteers to come and spend four hours a week in the 19th century. We need volunteers to welcome visitors and interpret the house to them. Please call the Volunteer Office, 977-0414, ext. 263.

Gallery Shops

The Reproduction Shop
Coming soon: the Christmas Rush! Now's the time to select, at your leisure, the posters and fine art reproductions that will give lasting pleasure. From as little as $2.00, for every age and taste. Museum mounting or do-it-yourself metal frames. Framing service available for a modest charge. 10% discount to Gallery Members. A project of the Volunteer Committee.

The Jewellery Shop
The Jewellery Shop carries a special selection of superb designer jewellery in gold, silver, brass, and copper, by Canadian and international artists. A project of the Volunteer Committee.

Art Cart
Back to school novelties, furry pens, erasers, little boxes, bug boxes, all available under $5.00 at the Art Cart. For birthday presents or party favours, visit the Art Cart on the mezzanine. A project of the Junior Committee.

The Book Shop
See ad on page 5.

Gallery Services

Art Rental Service
The collection of approximately 800 works by Canadian and international artists is available for rental to Gallery Members. A special exhibition, *Printmakers '82*, opens October 7 with outstanding prints chosen from across Canada for rental or purchase. A project of the Volunteer Committee.

The Members' Lounge
Meet for drinks or a light luncheon in the elegant lounge overlooking the Walker Court, reserved for Members and their guests. A selective menu includes a variety of salmon specialties, salads, international cheeses, Chicken Galantine, and Russian Eggs with Caviar. Fully licensed.

The Restaurant
With a charming ambience, the main-floor diningroom offers an artful and diverse menu at reasonable prices. Specialties include Capelletti alla Milanese, Brochette of Chicken and Fruit, Stratford Crêpes filled with ham and chicken, and Salmon and Mushroom Bisques. Fully licensed.

Edward P. Taylor Audio-Visual Centre
The Audio-Visual Centre has slides, videotapes, and media kits relevant to art history available for loan to any individual within Canada. For those able to visit and select their own material, the Centre is open Tuesday, Wednesday, and Friday from 11:00 am to 5:00 pm and Thursday from 11:00 am to 8:30 pm. A catalogue lists the material for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

Copies of the ¾ inch video-cassette, recently produced by the Art Gallery of Ontario and based on the exhibition *Jock Macdonald/The Inner Landscape/Le Paysage Intérieur*, are now available for loan or in-house viewing. For use of the video facilities, an appointment is advisable (telephone 977-0414, ext. 258).

In addition to new Canadian media kits, the collection has been strengthened in the following areas – ancient, Canadian, and Japanese.

THE JEWELLERY SHOP

Large, delicate sterling silver fan earrings by Robyn Nichols.

Canadian and international artists represented in a wide selection of fine jewellery.

A project of the Volunteer Committee

DONOR CARDS

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion.

The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5 or more. Please include the following information with your donation:

1. The donor, your name and address.
2. The occasion to be honoured.
3. The name and address of the recipient.
4. Donation cheque payable to the Art Gallery of Ontario.

Forward mail to:
Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

A Project of the Volunteer Committee

The North Bedroom

THE GRANGE

Built 1817-1820
Restored to 1835

General Information

Admission
Adults $2.00
Students (full-time with cards) 75¢
Students 12-16 years 50¢
Senior Citizens (with cards) 75¢
Members, Ontario Privilege Card Holders, accompanied children under 12 free. Admission is FREE to all on Thursday evenings from 5:30 to 9:00 pm.

Gallery Hours
Tuesday, Friday, Saturday, Sunday: 11:00 am–5:30 pm
Wednesday, Thursday: 11:00 am–9:00 pm
Closed Mondays (Restaurant and Gallery shops open).

The Grange Hours
Daily 12:00–4:00 pm
Thursday 12:00–4:00 pm and 6:00-9:00 pm
Closed Mondays.

Gallery Shops
The Book Shop and The Reproduction Shop: open seven days a week, 10:30 am–5:30 pm and Wednesday and Thursday until 9:00 pm; Jewellery Shop: Monday 12:00–4:00 pm and regular Gallery hours; Art Cart: open Tuesday through Friday, 11:00 am–2:00 pm, and Saturday and Sunday, 12:00–4:00 pm.

The Restaurant
Luncheon seven days a week from 12 noon.
Dinner, Wednesday and Thursday 5:00–8:30 pm.

The Members' Lounge
Open to Members and their guests from noon to 5:30 pm, Tuesday through Saturday, and from noon through 9 pm on Wednesday and Thursday. On Sunday, open from 11:00 am–5:30 pm. Closed Mondays.

Cafeteria
Open Gallery hours six days a week from 11:00 am. Closed Mondays.

Art Rental Service
Open for viewing during regular Gallery hours. Open for business Tuesday to Saturday, 11:00 am–4:00 pm, Thursday 11:00 am–9:00 pm.

Cameras
Hand-held cameras are permitted in the Gallery, but not flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Recent Acquisition

Vincent van Gogh (Dutch, 1853-1890), *The Vicarage at Nuenen: Seen From the Back with the Artist's Studio on the Right*, 1884; graphite and stump, pen and brown ink, heightened with white, 24.0 x 35.0 cm. Purchased with proceeds from the Annual Giving Fund, 1982.

The Gallery had a unique opportunity to acquire its first work by Vincent van Gogh in the wake of the exhibition *Vincent van Gogh and the Birth of Cloisonism* (Art Gallery of Ontario, January 24-March 22, 1981) when this fine sheet came unexpectedly to auction at Sotheby's Toronto. A great deal of interest was shown internationally by prospective bidders in Amsterdam, New York, and London, and the Gallery has been congratulated by museums and dealers abroad for having acquired it and kept it in Canada. Practically all of the drawings of van Gogh's Brabant period are in the Rijksmuseum Vincent van Gogh in Amsterdam or in the Kröller-Müller in Otterlo, so the advent of an important drawing of this period to the art market creates considerable excitement.

The drawing was sent to Canada after the death in 1936 of the artist's sister Elizabeth Huberta to her son Felix Du Quesne Van Bruchem who had emigrated some years earlier. It shows the vicarage at Nuenen where Vincent's father Theodore, the Protestant pastor, lived with his family from 1882 until his death in 1885. The view is taken from the garden, and shows the back of the vicarage with the laundry room and storeroom on the right which became the artist's first studio. It was here that he conceived the Weavers and related Brabant working themes, and it was in a nearby studio in Nuenen that he painted *The Potato Eaters*. One of the artist's sisters, possibly Elizabeth Huberta, is shown sewing or making lace on the porch while a Brabant peasant woman stoops to tend the spring garden.

The moody character of this drawing, with its grey-brown tonality and expressionist tendencies is typical of van Gogh's Brabant period. It is technically complex, involving the use of graphite and stump rubbed to create broad tonal areas, as well as pen and brown ink and white body colour. The intricate and varied calligraphy of his line and the spontaneous touches of body colour anticipate the artist's later Paris and Arles drawings. This is therefore a pivotal work, summing up the artist's Dutch past and anticipating his work in France. It is one of the most elaborate of his Dutch drawings, and an intensely personal and autobiographical statement.

I would like to thank Dr. Bogomila Welsh-Ovcharov of the University of Toronto for providing the background information on the drawing, and for assisting the Gallery in every way in its acquisition.

Katharine A. Lochnan
Curator of Prints and Drawings

F. H. Varley, *Stormy Weather,* 132.1 x 162.6 cm

F. H. VARLEY

An important member of the Group of Seven, Canada's distinctive school of landscape painters. We specialize in high quality reproductions of the works of these artists.

We also carry international posters, fine art reproductions, and do-it-yourself metal frames. Museum mounting and framing service available.

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The Art Gallery of Ontario is funded by the Province of Ontario, the Government of Canada, and the Municipality of Metropolitan Toronto and is supported by many corporate, foundation and individual donors.